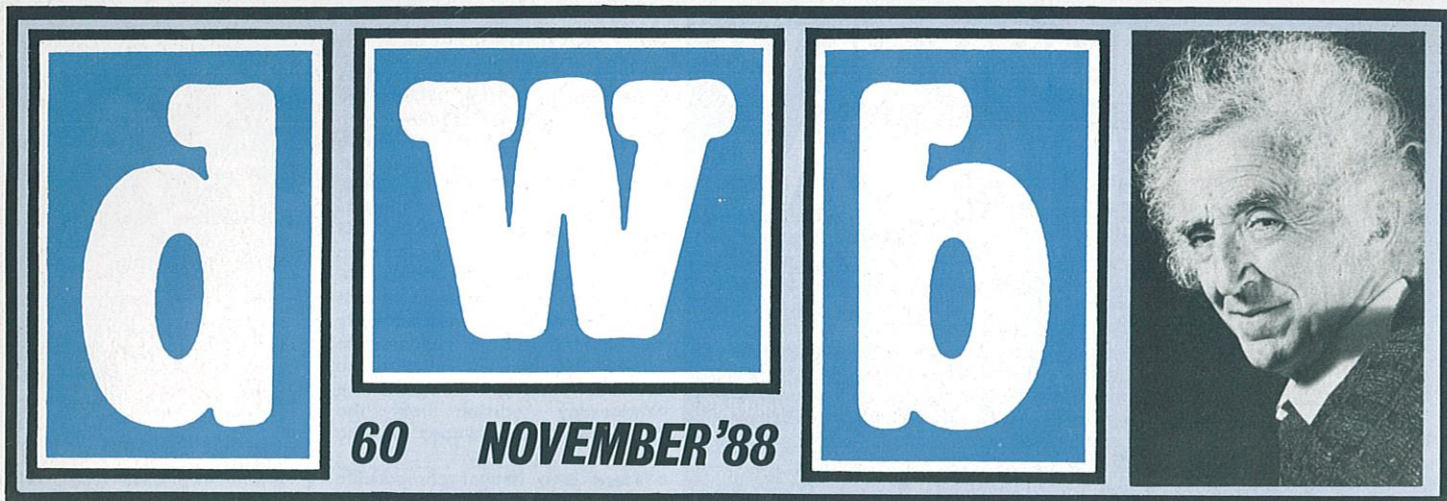




THE RISE AND FALL OF 'REMEMBRANCE'

AFTER A MODEST START to the new season, and an encouraging improvement the following week, the ratings for episode three of 'Remembrance of the Daleks' slipped back alarmingly.

5.4 million viewers tuned in to episode one placing it at 78 in the top 100 compared to 5.1 for part one of *Time and the Rani* last year. But instead of losing one million viewers like Season 24's opener, 5.8m saw episode two, again placing it at 78th

position. But surprisingly episode three slipped to 91 with 5.1m viewers. However the as yet unpublished figures for episode four are anticipated to show an increase.

The figures, although lower than expected, are still an improvement on last year's and quite respectable considering its 'death-slot'. Episode three's loss of viewers probably accounts for a particularly strong storyline in *Coronation Street* which reached



25TH ANNIVERSARY DALEK SPECIAL

DWB 1989 NEW SUBSCRIPTIONS

DWB celebrates DOCTOR WHO's 25th anniversary next month with a full colour special issue published shortly before Christmas. The issue also marks the end of all current 1988 subscriptions and you should resubscribe NOW to ensure your subscription is continued uninterrupted into 1989. For the first year ever DWB will be attempting a complete run of 12 issues (including 3 specials) with plenty of surprises in store. The cost of subscribing is £24 (US\$49) which includes, also for the first time, P+P of all issues in A4 envelopes so no more irritating creases along the middle! (A subscription for issues posted in card-backed envelopes is £29 inc' (\$57)).

Present subscribers will find a sheet of blank labels with this issue which should be clearly filled in with your name and address and sent with a crossed cheque/PO (payable to 'DWB') to: 'DWB' 1989 Subs, 5 Whitegate Gardens, Harrow-Weald, Middlesex HA3 6BW. Please note that NO other labels will be accepted. Readers subscribing for the first time should send the appropriate payment PLUS an SAE.

Everyone who subscribes before Christmas will receive absolutely free, and on request, a full colour A3 print of Alister Pearson's stunning 25th anniversary painting which will be adorning next month's cover.

DON'T FORGET: AVOID THE XMAS POST - SUBSCRIBE NOW!

5 WHITEGATE GARDENS, HARROW-WEALD, MIDDLESEX HA3 6BW

While we hope this issue still has a 'Daleky' flavour, unfortunately a couple of the intended items have fallen by the wayside. John Peel/Terry Nation's Dalek book has been delayed until December (possibly Christmas) so no review of that this issue, and a planned reprint of a fascinating article on the Remembrance Dalek actors (voices and operators) which appeared in a recent issue of The Telegraph Magazine has been postponed as clearance didn't arrive in time for inclusion this month.

A couple of amendments need to be made following last issue. Firstly the NFT have slightly altered the times of the screenings for the forthcoming DOCTOR WHO weekend on December 3-4th. The 4.15 and 6.15pm programmes will now start five minutes earlier than stated last month and the Sunday schedule will commence at 1.30 instead of 2.30pm, followed by The Mind Robber at 3.45pm and Terror of the Autons at 6.10pm. Next, the catalogue numbers for BBC cassettes start with Z, not 2, and finally, the coupon printed last issue for the Cyberbook should be sent to Who Dares Publishing, 3 Durrant Road, Bournemouth.

Following our recent Tristram Cary interviewed many of you have been baffled by a reference he made to Rex Tucker who he stated originally contacted him with a view to writing the title music and score for the first DOCTOR WHO story. For the solution I will point you in the direction of the latest Frame (advert this issue) whose theory on the evolution of the series is an absorbing and eye-opening read. On that note see you next month where we'll be celebrating the silver jubilee in style -GARY

COVER: From the missing episode 2 of The Daleks' Master Plan

ACKNOWLEDGEMENTS THIS ISSUE

Aspect Hill Holliday, 'Dalek'Dave Baston, Jeremy Bentham, Sheldon Collins, Robert Cope, The London Evening Standard, Alister Pearson, Justin Richards, John Scott Martin, William Smart, Jo Thurm(W.H.Allen).

TO ORDER NEXT ISSUE (DWB#61, December 1988), send a crossed cheque/PO payable to DWB for £2.95 (US\$6.50).

'DWB' ADVERTISING RATES: See DWB#58 or send an SAE.

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RATINGS (Cont'd)

its climax the same day. It is also worth noting that the figures do not take into account the number of video recorders tuned for BBC1 at 7.35pm on Wednesday evenings; in fact it is thought that if such a chart existed, DOCTOR WHO would figure in the top 20 of most-recorded shows.

Another encouraging sign is that Coronation Street actually lost half a million viewers the week Remembrance went on air and in some TV regions the Wednesday edition of the Street has slipped out of the top ten altogether.

Here is a list of comparable programmes transmitted in the same week as episode one of episode one of Remembrance of the Daleks which received extensive trailers:

1	EastEnders(Thurs,Sun)	18.8
5	Neighbours(Mon-Fri)	14.9
6	Coronation St.(Wed)	14.2
11	Fawlty Towers(rpt)	10.0
39	Bob's Full House	9.1
50	Telly Addicts	8.1
59	Wogan(BBC1,Wed 7pm)	7.5
74	Brookside(C4,Wed 8pm)	5.8
78	DOCTOR WHO	5.4
83	Watchdog(BBC1,Mon,7.35)	5.1

STILL NO NEW PRODUCER

WITH JN-T's supposed leaving date - December 31st - looming, there is still no official confirmation of his successor and there is every indication that the headline on the cover of DWB#58 will turn out to be true afterall.

JN-T is eager to move on and as far as he is concerned he is leaving, but the BBC are threatening to keep him on DOCTOR WHO for a ninth season if they cannot find someone "suitable enough" to replace him. Although applications for the job were forthcoming, hardly any if at all appear to have fitted the criteria the BBC were looking for which suggests they intend keeping the show in its current light entertainment mode. If that is not the case then it is not unreasonable to conclude that they can't find a programme suitable enough for Nathan-Turner to move on to.

Even if a new producer were appointed now, very little of the eventual Season 26 will be his as the season has now been structured with most of the scripts commissioned and directors appointed.

NEW EXHIBITION

A DOCTOR WHO Exhibition is to coincide with transmission of Silver Nemesis as part of The London Dungeon displays in Tooley Street. Among the attractions will be a couple of Remembrance Daleks and sewer creatures from The Happiness Patrol. The nearest tube station is London Bridge.

NEW VIDEOS ANNOUNCED

THE ARK IN SPACE and 'The Time Warrior' are the next videos to be released - in Australia!

A release date has yet to be set Down Under by the distributors Polygram, but they are expected to follow shortly after in Britain hopefully by next summer.

The two 4-parters, both Robert Holmes tales, appeared in Jon Pertwee's last and Tom Baker's first seasons and will bring to 12 the number of DOCTOR WHO stories immortalized as commercial videos.

PINT-SIZED RUMOUR

SOURCES within the movie industry are "95% certain" that the rôle of the movie Doctor will go to Arthur actor Dudley Moore...

The Observer Magazine recently reported of DOCTOR WHO that "A film is planned, with John Cleese in the starring rôle."

US DOCUMENTARY HOPES

THE BBC are understood to be negotiating screen rights on the US documentary which covered the making of Silver Nemesis.

JN-T unsuccessfully pressed for a home-spun documentary earlier in the year to no avail, but it now appears we may see some - or all - of US New Jersey Network's efforts from when, in June, they extensively followed the production of the anniversary story from rehearsals in Acton to editing at the BBC. No further details are known at present.

FIRST DAY COVER

TO TIE-IN with the GPO's issue of planetary stamps, a company called Covercraft are issuing a DOCTOR WHO first-day cover on November 23rd. The envelope will be franked with the day's date on an envelope adorned with DOCTOR WHO artwork which will contain a card with facts about the series. If you are interested (and if, indeed, there is still time to apply when you read this!), write to: Covercraft, PO Box 713, London SE19 2HH (or complete details in the November DWM).

DWAS EXEC EXODUS

FOLLOWING mounting criticism of late, the DWAS is again experiencing a glut of resignations. Much-criticised society co-ordinator Andrew Beech, administration secretary Peter Lovelady and convention organiser Andrew Hair are stepping down before the end of the year.

ANNIVERSARY APPEARANCES

DOCTOR WHO has been popping up all over the place to mark its 25th anniversary.

To coincide with episode one of Remembrance of the Daleks, Sylvester McCoy and huge fan David Saunders guested on Breakfast Time to talk about the series' enduring qualities. At the end of October Sylvester was joined by Sophie Aldred and a newly-arrived back in England Jon Pertwee on the lunchtime chat show Daytime Live with members of the West Midlands Local Group. Then just a week later on Guy Fawkes day Sylvester resurfaced yet again, this time on the Saturday Morning kids' show Going Live. All featured clips of all seven Doctors in action, the latter of which drew on The Five Doctors alone for footage of the first five Doctors! In all cases references to Colin Baker were either exceptionally brief or absent altogether!

Among the more interesting magazine features was a largely inaccurate piece in The Observer Magazine which stated, among other things, that Terry Nation was a designer and membership of the DWAS is half a million in Europe alone! JN-T was quoted for the piece, saying: "...Plots have always been our strength...not at all like those American sci-fi series where it's all glitz and the actors

A LETTER FROM AMERICA by Kathleen Toth

COLIN BAKER revealed some interesting news at TardisCon in St.Louis recently. He said he is no longer upset at being sacked from DOCTOR WHO, although he would like to have done more. In response to persistent questions about his successor, he said he had deliberately avoided seeing any of Sylvester's episodes to avoid having to comment on them. When asked about future plans he revealed that he is having a go at producing by working on an idea for a TV series with...Pip and Jane Baker!!

PLANS for next year's Time Festival in Columbus continue to solidify with the probable addition of Nicholas Courtney to the guest list already headed by Anthony Ainley.

A MULTI-MEDIA convention in Cleveland recently had to drop JN-T from their guestlist as they couldn't afford to fly him over!

look as though they're wearing corsets...I can date people by the Doctor they prefer. The mid-to-late 30s always go for Tom Baker...". Of Colin Baker, the piece concluded that: "There were appalling reviews when he took over but, despite embarrassed rumblings from the Beeb, he refused to go quietly and had to be kicked out of the rôle in 1986."

FANS are beginning to grumble about the continuing lack of any newsletter from The Friends of DOCTOR WHO, the fan club Lionheart set in motion last Spring. Nothing has yet appeared from this group, although memberships were taken out months ago, and there is no information as to when anything will actually appear. Surely the 25th anniversary will not be allowed to pass without some sort of publication?

SOPHIE ALDRED attended her first US convention with Sylvester McCoy on November 19th held by the New Jersey Network in Newark to publicise the premiere of their latest WHO documentary (see left).

Extremely good reports are reaching us about the start of Season 25. Hopefully it will be of greater appeal than S24 which didn't provoke much interest here.

1989 BOOK NEWS

There is a slight alteration to the 1989 schedules (see DWB#57) in that The Chase will now be published in July and Mindwarp is brought forward a month to June. Also next January sees the release in paperback of Peter Haining's The DOCTOR WHO File and his Time Travellers' Guide will follow in April, both on the Comet label at £5.99.

Four more sets of DOCTOR WHO 'Classics' are published in 1989, with March seeing the pairing up of The Mind of Evil with Claws of Axos and The Daemons with The Time Monster, and in May The Seeds of Doom with The Deadly Assassin and Face of Evil with The Sunmakers. These will retail at £2.95 each.

HARDBACKS' DEMISE

Hardback collectors will be disappointed to hear that as from Paradise Towers in December DOCTOR WHO novels will only be available in paperback. This is primarily due to a decline in demand from the American market and British libraries opting for the far cheaper paperbacks.

Finally, Jean-Marc Lofficier is currently updating the first volume of his 1981 Programme Guide to cover all stories up to Silver Nemesis and will be available some time in 1989.



WHAT THE PAPERS SAID

A diverse selection of cuttings on press response to the new season (left to right: The Daily Telegraph, The Observer, News of the World, The Sun, The Truth(satirical magazine))

7.35 DR WHO — Remembrance of the Daleks. The start of a silver jubilee season of adventures in the world's longest running TV science-fiction series, again with Sylvester McCoy as the doctor and Sophie Aldred as his companion. To mark the anniversary the series goes back to its roots, a school playground in 1963 London, with the doctor again taking on his oldest and most dangerous adversaries, the Daleks. It's the usual all-action stuff with a rather querulous McCoy playing it for real and discarding the tongue-in-cheek joking of some previous doctors, which makes it all the better for it. As the Daleks go on the attack the bodies begin to pile up but at least one of the monsters has already been exterminated. (Ceefax).

7.35-8.00 DOCTOR WHO (BBC1): The Doctor (Sylvester McCoy) celebrates his silver jubilee by returning to the location of the very first Doctor Who episode, at a London school. This serves as an unfortunate reminder that the original was better written, acted and designed, more imaginative and more technically convincing. How about a re-run of all the William Hartnell and Patrick Troughton episodes?

NICE idea, celebrating Doctor Who's silver jubilee by whisking him back to the year when he first fell to earth.

Unfortunately, Remembrance Of The Daleks brings back other memories of 1963... before the signature tune was given a disco mix, and the Doctor turned into a cross between an over-grown Boy Scout and an alternative comedian.

Sylvester is simply not the real McCoy. Still, it's good to hear again the cry "Exterminate! Exterminate!" from those petulant pepper-pots. They've now got the hang of stairs, which defeated the Daleks of old.

Somewhere on his journey through time and space, the Doctor has also managed to lose Bonnie Langford.

So let's be grateful for small mercies.

WHEN I was a nipper I was scared stiff of the Daleks. One eerie, horrible EX-TER-MINATE!... and I was away and behind the sofa.

But not any more. Those metal monsters have gone rusty and couldn't frighten a jelly-baby. The plots are on another planet and the latest Doctor—Sylvester McCoy—should be struck off.

Twenty-five years is a long time, even by

Dr Who

Died of old age in the late 1960s and has since then been impersonated by a series of talentless clowns.

Monsters miss out



McCOY: ON

Tardis space-travel dimensions, and someone at the Beeb should have had the courage of their convictions and pulled the plug on this programme.

The Doctor peaked with Jon Pertwee in command. Ever since, the sci-fi series has

been a load of intergalactic garbage.

The current adventure centres around a school in London back in 1963.

The doctor is lumbered with Ace—who should be called Joker by the look of her outfit. Now she does look frightening. Hopefully, the story will improve and the Time Lord works his magic.

But if he doesn't, I'm warning you, I'll start the Bring Back Blake's Seven Campaign! Then we will be in trouble!

walkabout of the display stands warmly greeting his admirers both young and old.

INTERVIEW GO-AHEAD

Speaking to DWB after the event, Jon revealed he has completed a further 12 episodes of the 'Worzel Down Under' series and although Channel 4 is sitting on them he is hoping they will start screening before Christmas. Jon and his agent are now considering several options for new characters to portray as they feel that Worzel (now in his 10th year on television) has run its natural life span.

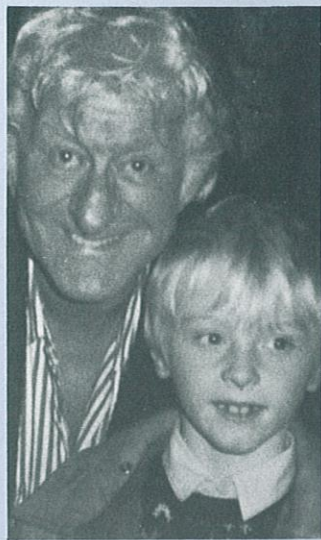
We will be interviewing Jon Pertwee within the next few weeks and invite your questions which we can put to him. Please send any questions you would like Jon to answer to the editorial address.

LOOK WHO'S BACK IN TOWN

Report/Photos by Robert Cope

AFTER SOME SEVEN MONTHS out of the country — mainly spent at his Spanish holiday home in Andorra — Jon Pertwee has returned to Britain following an illness that has put him out of action for most of this year.

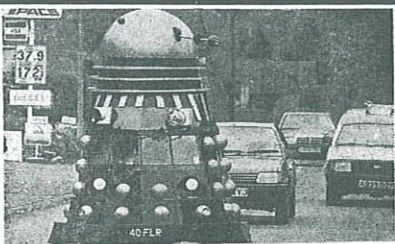
One of his first engagements on returning home was a public appearance in Stoke on Trent on October 25th at Trentham Gardens where the United Co-op chain of supermarkets were holding an exhibition previewing forthcoming products. Donning his Worzel Gummidge attire he officially declared the event open at noon before thousands of local people who had turned out to see him. Looking far more youthful than his 69 years, he then proceeded on a two hour



WEDNESDAY, 2 NOVEMBER, 1988

EVENING STANDARD

Fill-er-up Earthling



INTO BATTLE... The Dalek takes to the road

IT'S a petrol station attendant's nightmare... being confronted by a giant Dalek and told to fill-er-up or be ex-ter-min-ated.

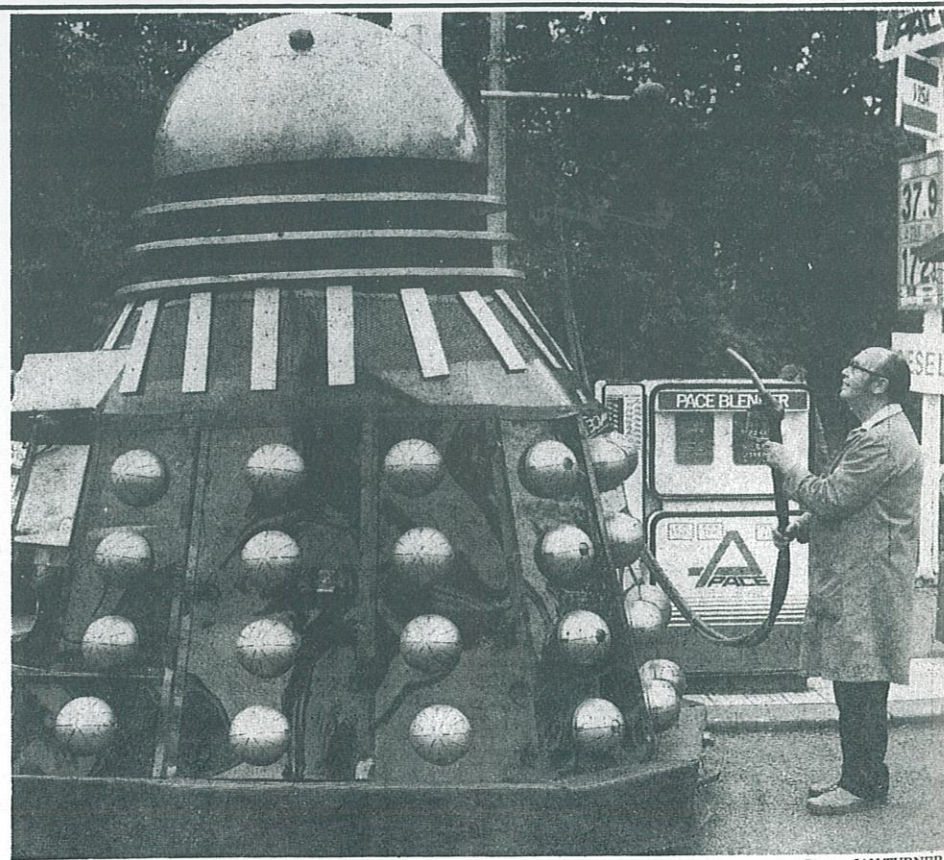
Luckily for the forecourt man, car enthusiast Andrew May's 9-ft replica of Dr Who's best known enemy is not equipped with the kind of death ray seen in the TV series.

Andrew and a group of Guildford enthusiasts built the 9ft-tall glass fibre model from an old Mini saloon. It is fully taxed for the road and capable of a top speed of 65 mph.

Andrew and colleague, John Robertson, are planning to install it in the new Automata Experience Museum, they are opening in York next spring.

Andrew said: "The head revolves and we have rigged up a tape-recorded Dalek voice, which is quite startling."

ANDREW MAY: Built his Dalek from a Mini



SPACE STATION... A startled garage attendant fills up the giant Dalek fills at a local garage

Picture: IAN TURNER

UNIVERSITY OBSERVATIONS

Richard Fitzgerald, Wiltshire (26-10-88)

Your Bob Monkhouse correspondent (DWB#58) has, I think, picked up a garbled version of the truth. Monkhouse certainly was prosecuted in the seventies for some sort of copyright infringement but I assume this was concerned with his film collection including old Carry On and Dentist movies in which he appeared. It was quite an upsetting time for him as although he was eventually acquitted it seemed at one time as if he might be imprisoned so perhaps he doesn't wish to be reminded of it, hence the cryptic reply.

I don't know about public surveys but I can certainly give you my observations of university TV rooms over a four year period. I watched DOCTOR WHO in various halls of residence from Season 20 to 23 and in all that time there was only one occasion in which the TV room was packed with people watching DOCTOR WHO. Unsurprisingly that was for The Five Doctors and it was obvious that Peter Davison did not ignite any great enthusiasm. Interestingly enough Patrick Troughton went down very well, provoking laughter in all the right places while still being taken seriously. If it wasn't for him I doubt many people would have stuck the full 90 minutes. The only other time I saw more than half a dozen people in the TV room was for Resurrection of the Daleks part one and most of those had disappeared by the time part two was screened! In contrast screenings of things like Coronation Street and Spitting Image were always well attended.

Before I go I'd just like to mention that I'm writing an anniversary book titled DOCTOR WHO - Seventeen Glorious Years. It will soon be available from all good rip-off merchants in an extra special luxury edition bound in genuine Allied Carpets linoleum - for only £327.59!

STANDARDS MUST BE MAINTAINED

Stephen Powell, East Sussex (23-10-88)

My comments can only echo A.Beadnell's public reaction findings (DWB#59) especially with regard to the older age ranges. My fellow students all say how daft the programme is, yet, if I show a pre-Davison video then they will gladly sit and watch with me. Such an attitude could easily change if only standards could be maintained along the lines of Remembrance of the Daleks. We all sat and watched it together and couldn't believe this was the same programme that had turned out trivial and embarrassing rubbish one season earlier. Faith once again restored, but for how long?

If the public are to be enticed back then this is the quality of production which must appear on our screens every week. My friends have seen and enjoyed Remembrance but it will only take one poor episode to turn them away again.

Even among the young there is hope. In W.H.Smith's I saw a young boy pick up a DWM saying to his mother that he really liked DOCTOR WHO because the Daleks frighten him. Who says do away with the scare element? Not me!

"MAKE DWB OFFICIAL!"

Richard Thomas, Cheshire (22-10-88)

Thanks for DWB#59, one of the finest ever! I must compliment you on the regularity of DWB, now without doubt the best WHO fanzine on the market as it really covers all a fan wants to know about DOCTOR WHO...unlike the latest efforts of the DWAS. I think it is about

time someone at the BBC asked DWAS about how they can possibly justify the outrageous fee of £9 per year supposedly for 12 issues of CT and 4 issues of TARDIS, the former of which now virtually resembles a photo-copied free sheet and is so out of date that even the new-look DWM is ahead of them on the news-front! Mind you, you're no longer even guaranteed of 12 issues of CT anymore and TARDIS hasn't appeared for eight months and when it does it is only a shadow of its former excellent A5 counterpart. I would say that to charge £5 for the service DWAS is providing would be exorbitant, never mind £9! If DWAS was the only source of WHO news then I still wouldn't - at the time of writing - know when the new season was to start or that The Ice Warriors episodes had been found! I find that a pathetic attitude on the part of the official UK fan club and if things do not improve then I will not be rejoining as I usually do automatically. If we were living in a fair society then I would urge the BBC to make DWB the official fan magazine as it represents far better value for money and production standards than the DWAS' efforts.

It also cost me £75 in all to attend PanoptiCon and again I didn't feel we were given anything near value for money overall. My chief complaint, though, is of bad organisation and that none of the stewards seemed to know, or care, what event or panel was on next. I felt the whole point of coming together to celebrate 25 years of DOCTOR WHO just didn't happen. It was a wasted and never to be repeated opportunity and I, for one, feel cheated.

ED: I am currently considering the possibility of some form of a DWB convention for early 1989, possibly in Birmingham. We are now accepting applications from readers - preferably based in the South East and Birmingham - who would like to form part of our team so please write in with your credentials stating which area of organisation you would be most interested in should we decide to go ahead.

HOSTILE STEWARDS

Owen Quinn, Northern Ireland (17-10-88)

I was disgusted and despaired at some of the abuse fans took from the stewards at PanoptiCon IX. I can understand being ordered out of the hall when the TARDIS was being rigged for Sylvester's entrance, but when a friend of mine tried to take photos of the subsequent panel she was barred and the steward was unnecessarily rude to her. This incident left her close to tears and it is not as if she is new to conventions as she has been to many over the years and her love is DOCTOR WHO and photography. Abusive stewards would be unthinkable at a US con. One American I met asked, and I quote: "Are your stewards always so hostile?". Stewards should be there to help the attendees, not treat them as lowlives and upset them. There must be something badly wrong in the executive who obviously ignore this sort of behaviour. Even when I politely enquired about accommodation facilities I was virtually thrown out on the Friday night!

ED: I agree there must be something badly wrong in the executive, Owen, especially when certain of these members themselves are guilty of this type of behaviour!

"PANOPTICON LAGER LOUTS"

Philip Singleton, Cheshire (23-10-88)

I read with some amusement the 'alarmist' report on the PanoptiCon lager louts. While no-one can condone drunken guests, were the general 'high spirits' of the Saturday auction really all that bad? People enjoy a relaxing pint or two at the end of a long day, and to suggest that it be banned at future events is surely punishing everyone unnecessarily instead of tackling the root of the problem: the poor organisation of the auction. The layout of the room meant many people couldn't even see the auction so what are they supposed to do? Sit in silence? Obviously people want to talk with other fans (one of the positive aspects of Fandom) and this is what has been interpreted as "yobbo"-type behaviour. Get the organisation right and the problem will be solved.

ED: Certainly there is nothing wrong with people relaxing with a pint or two, but quite clearly there were fans present who downed more alcohol than their systems could reasonably manage!

STEWARDS' RIGHT OF REPLY

James White, Andrew Willis, Craig Forester, Steve Blake, Cornwall (23-10-88)

As some of our duties on the PanoptiCon IX organising team included the allocation of merchandise tables, we'd like to correct some of the misconceptions in your review (DWB#59). We can assure your readers no bias towards commercial traders was intended. If the majority of fanzine dealers had registered early then the bias may well have appeared to be the opposite. Many of them requested tables towards the end of August - almost five months after the original advertisements had appeared and it had been stated that space was limited this year. As for the rumour of a 3-figure sum being paid for half a table: if this was true it was not brought to the attention of any of the organisers. Anyway, this would be a matter between the two parties concerned. We can assure you that neither DWAS nor Dominitemporal Services Ltd would gain anything from such a transaction.

ED: Wrong! Firstly organisers, including Andrew Beech, were informed. Also it is rather ironic that it was Andrew himself who frantically phoned round all the dealers who had secured table space warning them that if they were greedy enough to sell some of their space at a profit then they would be thrown out of the convention!

DRUNKEN DISORDERLINESS

Keith Kleespies, Texas, USA (28-10-88)

In retrospect I am in complete agreement with the keen observations noted in your PanoptiCon review. As this was my first convention I had no basis for comparison and concluded that things were "normal". I am relieved to know that other DOCTOR WHO conventions have been (and hopefully future ones will be) better. Unfortunately I was seated very close to some of the noisy attendees mentioned in your editorial comment during the auction and a couple of the panel discussions. I succeeded somewhat in ignoring them but the drunken disorderliness could have and should have been dealt with straight away! (Personally I am also opposed to tobacco smoking in an enclosed atmosphere which is no longer fashionable at all in the USA!). Even though PanoptiCon had its faults I will always fondly remember the fellowship I enjoyed with DOCTOR WHO on-screen and off-screen personnel as well as some truly nice British DOCTOR WHO fans.

SYLV RESTRAINED BY COMEDY FORMAT

Robert Barrett, Surrey (2-10-88)

How I warmed to the sentiments expressed by Christopher Allen and his analogy with "shoddy goods" (DWB#57). Astute stuff! I did not find myself humming with agreement, though, while reading Eleanor Langford's letter in the same column dubiously heaping praise upon JN-T's "superb new finds". I won't even attempt to advise her to "look back" to the superb drama of, say, the Hinchcliffe years to observe just how the programme has degenerated.

Critical comparisons, although great fun, are only of limited value. No-one would dispute that to stay "fresh" the programme naturally has to change and develop so I'm not advocating that we should cling to one era or style. I would, however, urge her to examine (more closely than she has obviously already done) the format of the JN-T stories on their own terms and see for herself the generally appalling lack of atmosphere and progressive plot development, the shallow and totally unbelievable characterisations, the embarrassing (mis)casting, the gaping plot flaws, the tacky sets, gruesome lighting, light-weight incidental music and shoddy direction. Does Ms. Langford really believe we should meekly accept these failings, merely to avoid conflict with those responsible for them? No, on the contrary! Once you have forsaken constructive criticism then you've given up caring for the programme. It's hardly surprising that DOCTOR WHO no longer "grips the heart of the nation". Whatever happened to the ideal of creating that "total illusion" that Philip Hinchcliffe strove for?

Dragonfire, for example, is a case in point. It was examined "in depth" at PanoptiCon IX. After sitting through twenty-five (farcical) minutes of episode three, the author Ian Briggs' attention was brought, very politely, onto the errors contained within the story. His stock answer - besides constantly trying to bluff his way out of his predicaments - was to refer us to the forthcoming novelisation which apparently would "make things clear"! How pathetic! The actual production should be able to speak for itself and not have to rely on the publication of a novelisation to clear up any flaws or inconsistencies in the plot.

Sylvester McCoy was greeted warmly and enthusiastically by the audience, which I think did much to inspire his wonderfully light-hearted and friendly approach to the fans. Although highly amusing, he was also willing to give thoughtful answers to the more serious questions raised. Naturally enough he had to be careful about what he said, but I got the impression that he desperately wanted to make his Doctor more dramatic and serious, yet also amiable and approachable. He presented the image of a stern, wise-faced Doctor, yet with a twinkle in his eye. This is what we need now - not a character played simply for laughs - and Sylvester, I'm convinced, is capable of achieving this. What a shame that he's confined by that awful JN-T/Cartmel comedy format.

Victor Pemberton said at PanoptiCon that there's always been a place for comedy in DOCTOR WHO but it must always take second place to the drama. How true. Sylvester is potentially the best thing about the present format. Will he be used to effect in Season 25 and restore some credibility to the programme or will JN-T dash our hopes yet again?

GROW UP!

Jeremy Spencer, Cheshire (6-10-88)

My last letter about 'Female Fans' (DWB#57) was badly answered by Eleanor Langford. She never even stated whether she was a fan or even when she began watching which would at least have helped us to understand why she thinks the Trial season was "a contender for best season ever" and also why she thinks Adric and Mel were not the worst companions. She also thought that Paradise Towers was superb! Now come on, how old is she? She is also very naive in thinking that all fans are lonely, spotty and immature undergraduates. I, for one, am neither of these. My advice to Ms. Langford is either go and play with your Cindy doll or grow up!!

FETID DINGOES' KIDNEYS

Paul Dumont, Hampshire (29-9-88)

In accusing Richard Marson of misrepresenting and denigrating the character of the First Doctor (DWB#58), Antony Howe apparently ignores a previous piece in DWM from which I quote: "...Therefore the roles of hero and heroine of DOCTOR WHO were designated early on to Ian and Barbara...each knew the other well enough to be able to talk freely and openly about the fantastic adventures they would be plunged into by the alien Doctor."

"...So where did the Doctor stand in all this? We are used nowadays to thinking of the Doctor as a champion of good against evil...The early Doctor was quite different from this mould. He was old and crotchety, certainly. He was also selfish, evasive, abrupt, supercilious, sly, cunning, ruthless and a past master at getting his own way. Antagonism was a key note during the early voyages with the Doctor very often the anti-hero, treated with a great distrust by the more obviously heroic Ian. The crafty, and sometimes even malign Doctor duped his companions in going down to the Dalek city in The Daleks, was all but prepared to murder a wounded caveman in cold blood in The Tribe of Gum, and was even willing to turn both Ian and Barbara off his ship whilst in flight during the two part serial Beyond the Sun..."

This is not Richard Marson writing in DWB during Colin Baker's era, presenting "private fantasies" to make the Sixth Doctor more palatable. The writer who describes Ian as "more obviously heroic" and the Doctor as "alien" and apparently murderous is none other than Jeremy Bentham in his piece The Hartnell Years from the William Hartnell Special issue of DWM#56 (cover dated September 1981). Antony Howe has completely missed the clear implication that Richard Marson did research his articles - by reading the piece in DWM#56 by the first DWAS Reference Department Historian, and to some extent rewriting and garbling it. Indeed, but for Marson's clumsiness, a totally different scandal might have arisen - that of Marson's blatant plagiarism of Jeremy Bentham's work, reworking the same material!

Perhaps Antony Howe is suggesting that in 1981 Jeremy Bentham was writing propaganda at JN-T's behest to defend a Doctor that didn't exist! The next time there is a postal strike and blank pages to fill, either print;

1) The Hartnell Years by Jeremy Bentham, 2) Antony Howe's analysis proving JJB was making a forthcoming "wet vet" appealing by making Hartnell appalling (for JN-T's thirty pieces of silver),

3) Howe - Facts V Fiction by Richard Marson,

...or keep the pages blank as you should have done in #58 to keep DWB's reputation intact. JN-T has distorted the show I love and Richard Marson's hackwork disgraced the DWM that printed The Hartnell Years, but Antony Howe's crime is far worse. He has wasted three pages of DWB and a forthright intelligent prose style on conspiracy theories resembling fetid dingo's kidneys.

Finally, congratulations on printing any DWB at all. The Eric Saward interview was particularly excellent.

Dèjà Vu

Graham Leigh Wellfare, Herts (22-11-69)

Now that Season 6 is behind us, Patrick Troughton is gone and there is talk of cancellation, I must add my voice to those mourning the decline of the programme. The viewing figures alone make dismal enough reading, no surprise given last season's feeble plotlines, spun out to even greater lengths than the previous ones and padded out with what you so aptly describe as the "pantomime tendency" - all this rolling of eyes, throwing up of hands, scampering about, spinning foes around, diving between their legs...is everyone at home shouting "Oh no it's not!" and "He's behind you!"? As for production values, it's no wonder a respected professional like Troughton is calling it a day.

Take the first adventure, The Dominators. Fair enough, but the plot: boring to the core of the planet; a culture to which violence is alien. Talk about derivative. Worse was to follow. DOCTOR WHO goes to fairyland. Over the top acting, bad sets (where there were sets), Jamie regenerates (twice)... Never mind the real age of the audience, what was their mental age supposed to be?

I suppose a written condition for the continuance of the series is the appearance of the Cybermen every four or five stories and here they were yet again. It would have made a good four or maybe six-parter, but there were too many slow and repeated parts (how many ways are there to get into or out of an industrial complex). Five out of ten for effort.

I shall quickly, and with a shudder, pass over The Krotons (standard plot, primitives having their brains drained - no, not The Savages part two). Did the Blue Peter team really design the monsters? Was this Peter Purvis' revenge?

Seeds of Death was definitely the high point. The Ice Warriors deserved a second outing and it was very entertaining, my only slight qualms concerning the uneven pacing which, at times, allowed the padding to show, and the complex plot which occasionally forced everything to stop for a large chunk of explanation.

Unfortunately the quality couldn't be sustained, the next epic - six weeks adrift in a spacecraft without a plot - probably hitting rock bottom. Mind you we hadn't yet seen The War Games, the adventure with enough padding to insulate a house! I swear to you four weeks went by without the plot advancing at all. This was lego brick script-writing; you want another week, we add another war. There was more going on in the last episode than in all the previous nine put together!

At the root of this I spy the BBC's budgetary policy forcing the stretching of storylines. I understand that there are those at the top who feel that the programme has run its course. It is for the production team to convince them and the public otherwise. You are right to

suggest that the influx of light entertainment actors is no help in this. Companions from Compact and Freewheelers? Whatever next: Coronation Street? Personally I'd like to see the whole production team shot and Bill Hartnell back. I can well understand those fans who have despaired and turned off their sets for good for what news have we got? That there will be a Season 7 but savagely cut almost in half to 25 episodes. And who is to play the Doctor? A comedian!!

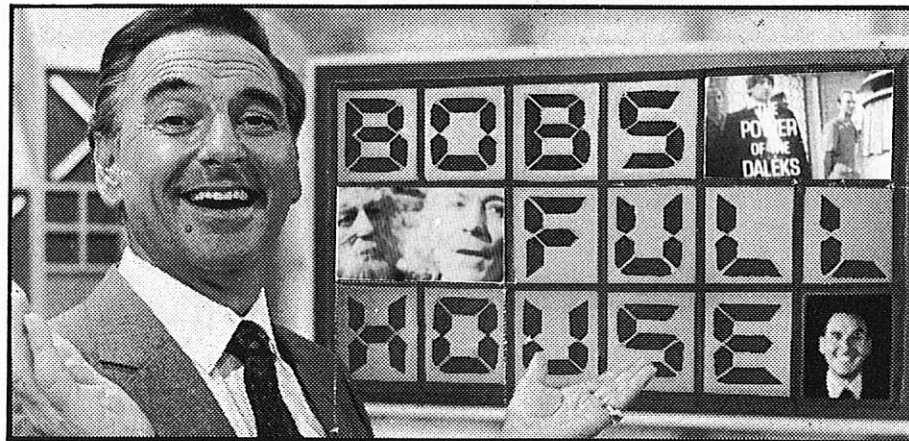
HAS BOB GOT IT TAPED?

Laurence Piper, Hertfordshire (30-9-88)

The front cover of DWB#58 depressed me. I thought he'd gone this time! Maybe if Nathan-Turner's to "oversee" Season 26 the new producer is being broken in gradually - if not, the series is most definitely finished.

Thank God for the excellent news of the Ice Warriors episodes being recovered. This is the sort of bulk discovery of Troughton episodes that needed to occur (I remember this one as a good story as well).

What prompted me to write, though, was the letter by David Tee. I heard rumours about Bob Monkhouse's collection years ago and I thought it was reasonably well known that he was a collector of old film and TV and it's quite possible that he could own u-matic copies of DOCTOR WHO stories.



This mainly industrial format was introduced around 1971 with much better resolution than VHS (over 100 lines with low-band and even more with high-band) making the quality semi-broadcastable. Although nothing is transmitted from this format by the TV companies, the standard is probably good enough, provided the copy was taken from a 1" master. Mr. Monkhouse could well have had access to such equipment in the early '70s and taken copies before the great purge (himself being aware of the BBC's apathetic attitude to preserving old series as he worked in television).

There are probably many other broadcasters/technicians and collectors working within television that have taken similar steps/had access to the right equipment at that time who should also be approached.

CONGRATULATIONS

Sid Smith, North Shields (25-10-88)

As someone who has bought DWB off and on since #12/13 I must offer you my congratulations on the recent spate of specials such as the Roger Delgado Tribute, the 50th edition, the superb Power of the Daleks Photonoel and the recent

5th Anniversary issue. However, it is not only the special releases that deserve praise but the 'humble' regular issues as well. The quality of the production and indeed the articles themselves have improved almost beyond belief more than matching your glossier publications.

Being an ex-DWAS and local group member my only source of news and discussion has been through the pages of DWB and to a much lesser extent your "professional" rival DWM. And where DWB wins over DWM is your ability to facilitate debate and argument through your letters pages, providing up-to-the-minute criticism and points of view. Long may it continue.

And on that point I must say I disagree with Paul Millar's assessment of the Eric Saward interview (DWB#59). Now I'm no great fan of Saward but I found the interview one of the frankest and most absorbing ever printed. Both the questions and the answers were stripped of the misty-eyed, cliché and well-worn anecdote, which though sometimes entertaining don't really give a taste of what life must be like in the production office. I congratulate Saward for being so honest and providing us with what, at times, read like an account of the last days of the bunker!

I for one will be waiting till the end of the season before making any final decision on whether or not DOCTOR WHO is back to anything like its past form...

SPECIAL SPECIALS

Paul Clifford, Kent (22-10-88)

Thanks for DWB#59, especially the excellent interview with Gerry Davis. I was also interested in the article on PanoptiCon IX. It's always a shame how a few troublemakers spoil other people's enjoyment. DWAS do seem to be having an unlucky year but at least DWB is still going strong!

I would like to thank you for sending DOCTOR WHO - 25 Glorious Years, your recent DWB offer. Peter Haining should have waited until now before doing his second WHO book. Large format reference books like this should be reserved for extra-special occasions because, as they stand, only the first two (A Celebration and Key To Time) seem to be complete works, the others merely pot-pourri. I look forward to your 25th Anniversary Special - at least the DWB Specials really are special!

ICE HOT!

Mark Short, Suffolk (15-10-88)

Since I started advertising Iceworld in DWB demand has increased dramatically and I've had much more correspondence

than ever before! Please could you mention the Ice-Con convention in Leiston, Suffolk on the 25th February 1989. The guests include Sylvester and Sophie and details can be obtained from this address: 3Daneway Gardens, Leiston, Suffolk IP16 4XA.

GENUINE FANS

David Hookham, Leicester (6-10-88)

Until I discovered DWB I didn't realise there was a body of genuine fans of the programme. Those who write to DWM seem to prefer to hurl insults at JN-T or criticise those who don't rather than discussing the content of the actual show!

KEEP READING

Paul Chandler, Wiltshire (8-10-88)

After buying two recent issues of your magazine I can safely say I hope to keep reading. I have been buying DWM for the last ten or so years and it was only at this year's PanoptiCon I managed to purchase your excellent #57 which finally gave me an exact date for Season 25!

IS AUDIENCE AFFECTED BY CHANGE?

Andrew Trowbridge, Dorset (27-9-88)

I hope the cover of The Official DOCTOR WHO and the Daleks Book (wow, what an original title!) isn't indicative of how accurate its contents are (ie: a 4-part serial called The Daleks?!).

The Tom Baker ratings analysis in DWB#57 was a real ey opener. The change of style between Seasons 17 and 18 produced such a drop in viewing figures perhaps showing that DOCTOR WHO shouldn't change too much between seasons if a given audience is to be maintained. Having said that I'm sure a major change of the current format would result in far larger viewing figures!

DEPRESSING S18 DROVE VIEWERS AWAY

Kathleen Starnes, USA (20-10-88)

Whoa! Nice to see the complete ratings for Tom Baker's episodes, but you must be joking about the follow-up comments? Did it not occur to you that the reason Season 18 was so low in viewership was because JN-T had changed the format drastically? Stop this petty and unmerited criticism of Tom Baker's Doctor. Season 17 had an average of 11.1 million viewers, the same as Season 14. The series had gotten a second wind only to be throttled by an ego-centric JN-T. No wonder Season 18 averaged only 5.7 million viewers. And why did a mere 6.1 million viewers tune in to see Doctor#4 die? Well I for one cannot bear to watch that show - it's too depressing, as indeed was the entire season. You should have noticed that the overall season averages for Tom Baker ran (in order) 10.0, 10.0, 11.1, 8.8, 8.3, 11.1 and 5.7 million viewers. There was every indication of good things to come until JN-T came along and destroyed the series. The overall sense of impending doom and the depressing atmosphere accentuated by the new-style music backgrounds were sufficient to drive away the viewers. Add to that unexplained mysteries, fatalistic themes and a profusion of people who are bordering on the "all powerful" and you have reason enough to tune out.

I've heard at least two dozen people say that they watch Tom Baker's episodes repeatedly but rarely, if ever, do they bother to look at his last season.

GENOCIDE OF THE THALS

REVIEW

REMEMBRANCE OF THE DALEKS provided both fans of Doctor Who and the public with a treat. For the fans it offered continuity, 'in' jokes, and the first decent plot for several years. For the public it offered a cracking story, Sixties' nostalgia, and Daleks! And let's not forget that by setting the story immediately after the very first Doctor Who adventure, the Daleks too are exactly in context.

Whatever your taste in Doctor Who, this story probably satisfied it. Of course there were nits to pick - both for the fans and for the less-informed viewing public, but for the most part the story cracks along too swift for us to ask the embarrassing questions until later. And if we ask them later, they are obviously not too important to our immediate enjoyment of the show.

The pre-title sequence sets the story up well. It establishes the atmosphere, and hints at what was to come. It also demonstrates the strengths and the weaknesses of the production. The camera pulls away from Earth as we hear the great - and recognisable - voices of the era. Kennedy speaks to the Germans at the Berlin Wall; De Gaulle proclaims the Fifth Republic; Martin Luther King has a dream.

All these references, accidentally or not, are relevant to the story - De Gaulle speaks of a new era just as Doctor Who enters one; Martin Luther King stands, like the Doctor, against the Fascist values held by the Daleks and Ratcliffe's 'Association'; and Kennedy is linked to Doctor Who's beginnings.

Then, the Dalek Mothership appears in view, establishing the alien element, the mysterious and menacing, as the theme crashes in.

This sequence establishes the date for the show and sets the tone of the era. It is a device that works not just for the fans (who will quickly pick up on the continuity problems of trying to date the story), but for the cogniscent in general. Everyone aware of Kennedy's and the other famous speeches, aware of the context, will appreciate it.

Similarly, the viewers in general will appreciate the thinly disguised reference to the first episode of the programme itself going out on the television. Annoying for the fans that the first episode went out at 5.25, not 5.15 - and more so that if this is November 23 (as the calendars all set to that month suggest), then why does nobody mention the stunning news of Kennedy's assassination which must take place during the action of the first episode of REMEMBRANCE. It fails even to make the front page of the newspaper Ace reads the following day!

But these are problems for the fans. They're the sort of nit-picking we indulge in when there really isn't anything good to say about the story. If the show is otherwise acceptable, it's allowed and can be taken as the 'in' joke it all is.

What is less forgivable, especially given the screening of the episode in October, is the apparent fact that after 5.15 on a November evening it is still full daylight outside. This is not a blunder for the fans to debate - everyone can (and many did) pick up on it.

Harsh words, true. But I'd prefer to get them out of the way so that I can get on with some serious adulation. So here are a few more questions, none of them too serious in their own right, but all worthy of mention: Why are the army involved and what are they doing? Why are they led by a Group Captain? Is this supposed to be a forerunner of UNIT? Will that be discussed in the forthcoming IN-VISION UNIT SPECIAL? (answer to that one is, of course, yes!) Why is Sergeant Mike Smith in civvies? What happened to Davros after REVELATION OF THE DALEKS? What happens to the Time Controller at the end of the story? And why is Ratcliffe so surprised to be confronted by the little girl when she dramatically gets out of her chair? Did he never bother to look round the front to see who was in it? The dress could have been a dead give-away!

While some of the direction, in particular the camera work on location, could have been tighter, for the most part REMEMBRANCE OF THE DALEKS is a carefully crafted piece of television. The script offers set pieces of action and dialogue that are well realised and in some cases transcended by their production. There is

a conviction running through the story that has been all too lacking in the show of late. Take Ace's attack on the Daleks with her baseball bat for example, no half-hearted prodding here. She smashes into the Dalek prop with veritable savagery!

The performances are of course the key to this conviction. And the cast are excellent, down to the extras. Very few actually have to die in shot, Ratcliffe's men are gunned down out of sight, for instance. This saves on having to fork out for that expensive, and impressive, extermination effect, and gets over the conviction problem that DESTINY OF THE DALEKS encountered. It is not really worth singling anyone out for praise (except possible Sophie Aldred and Sylvester McCoy, whose stage business grows ever more adept and amusing) since everyone is so good. Reaction shots abound, unusually, and the less plausible dialogues (like Ratcliffe's little speech of self justification) are carried. But the reason for the inclusion of Allison as a character remains something of a mystery.

The Daleks too are impressive. They don't move as well as they might on location, but they always appear powerful and technologically sophisticated. This image is enhanced in the first episode by the Dalek's eye view effect, with its changing data readout and cross-hairs. A shame that this is not used later as well. The Daleks' ability to climb stairs is an interesting addition to their abilities, and one that will be appreciated by everyone, not just the fans. It also disposes neatly with the usual criticism of their obvious impotence in this respect.

Two other new additions to the Dalek canon are the Emperor and the Special Weapons Dalek. The Emperor is not terribly impressive, though the secret of his contents is well guarded. The Special Weapons Dalek is more interesting. It is certainly powerful, although apparently blind! And why is it so dirty when its fellows are all spruced up for the occasion? The main problem is of course that it is too powerful. Once wheeled into action, the Imperial Daleks easily triumph, having fared rather less well up to that point. The Renegade Daleks fare better against the troops and against their 'equals' on the Imperial side.

The Daleks' technology too is interesting. The transmats is a fairly standard piece of sf equipment, but the materialisation effect is innovative. We see the innards begin to form before the shell. This sequence and others remind us constantly that the Dalek machine is a container for the creature within.

The Mothership and Shuttle are suitably 'Daleky' and of similar design. The first view of the bridge of the larger ship, with the camera tracking and panning round the single Dalek wired into the heart of the machinery watching the huge display screens is atmospheric and delineates the size and power of the craft. Sadly lacking was a clear shot of the Daleks manipulating the custom-built equipment with their arms, however.

Davros is back, and well on form. The playing down of his role allows the Daleks to steal most of the limelight, to everyone's benefit. And the loss of everything but his head presents Terry Molloy (Roy who?) with a challenge, especially when trying to convey the triumph or defeat of Davros. His copes extremely well, although Davros's begging for pity is less dramatic than in GENESIS OF THE DALEKS. In the earlier story, we have seen Davros in total control of the situation for four episodes, and felt his presence and mastery for five and a half, before he is forced to grovel to his own creations. Now we see him triumphant and totally in control only briefly before his downfall. And we are getting used to the Doctor getting the upper hand. But the argument is effective for all that.

In fact, this is one of the central scenes of the story - certainly the climax. Whatever happens to Mike or to the Black Dalek will be something of a let down after we have seen Davros launch the Omega Device, have seen its power and heard the Daleks impassively counting down to their own destruction as it backfires on them and Davros first pleads for help from the Doctor, then abandons his creations with indecent haste.

Indeed, the Doctor's destruction of the Black Dalek (the last Dalek? I doubt it - there are surely others at large in the universe apart from on the Mothership or in the Renegade taskforce) is too easy. Especially after the

stoic acceptance of death by the Imperial Daleks, the emotional reaction of this one, at odds with its own "Cannot compute", is not wholly convincing. But perhaps, after all, it has beamed away using the Time Controller.

But apart from this slip, and unlike several of their stories, this one treats the Daleks completely seriously. There is humour in the show, but not to the detriment of the enemy. The Doctor and Ace swap places in the truck, but this does not detract from the plot any more than does the screening of an episode of Doctor Who actually within the narrative.

The Doctor too is allowed some development in this story. There are the hints that he helped engineer the Hand Of Omega (if so, how come Omega didn't know who he was? The Doctor can't have been that prominent), and the Doctor also displays some of his deeper feelings. This is especially apparent in the scene in the cafe where he debates temporal interference patterns. From here we move on to the Doctor's relationship (for want of a better word) with the Hand Of Omega - which results in the first of two rather clumsy and unnecessary plot devices, the magic baseball bat of Omega, or whatever. The other is the PLANET OF THE DALEKS derived confusion/glimmer ray, used once when a couple of anti tank rockets might have sufficed, then conveniently forgotten after it's saved Ace from the part two cliffhanger.

The cliffhangers are all well-constructed and played. The first, for example establishes the Daleks' stair-climbing abilities as well as placing the Doctor in classic danger. Each also falls naturally within the narrative. The end of part three, just as the incident with transmats at the close of part one, reveals the Doctor to be fallible. He can be wrong about the Imperial Daleks' landing site, just as he can overlook the fact that there must be a Dalek on guard in the cellar. This acknowledgement that the Doctor, for all his intellect and power, is not perfect, that he can fail, can only enhance the drama. There is less certainty that the Doctor will win a battle, even though we know he has to triumph at the end of the war. This is the sort of detail that enhances the central character and mythos of the series as well as heightening the dramatic impact of the individual story.

This attention to detail is obvious in the script, and in other areas. The girl's chant of "five-six-seven-eight, there's a Doctor at the gate" for example at once warns us that there is something odd about the girl. She knows more than she should. This chant is then picked up by the incidental music as a theme for the girl. The simple phrase combines and contrasts her apparent innocence and the real menace. This works on two levels - it reminds us of the girl's too-informed rhyme, and for those of us who recognise it, it picks up on and echoes the Freddy Krueger theme from the Nightmare on Elm Street films. Another indication of menace and evil.

As a vehicle for the production, the story is simple enough to be easy to follow and understand, while complicated enough to pack a few surprises and twists. The scripting is good, with occasional slips like the devices mentioned above and a few clumsy passages of dialogue. On the whole those it is good Doctor Who - intelligent and intelligible, offering set pieces that arise from the story, rather than, as so often recently, seeming to provide the excuse for what little story there is.

Without a good script as a starting point, it is - as we have seen so often - easy for the production to become self-indulgent to try to cover the deficiencies. With a script of the calibre of REMEMBRANCE OF THE DALEKS, not brilliant but coherent and competent, those same qualities of the production are given a credible context. The production values of the show have rarely faltered, but making a 'good' production interesting and dramatic is dependent upon more than gloss and guest stars.

With this story, Nathan Turner and Cartmel have got right back on track with the spirit of Who. That's not to say that all scripts have to have the same plot and approach, far from it. But they must all be as credible and as thrilling. I've not met anyone yet who didn't enjoy REMEMBRANCE OF THE DALEKS, and that must mean something! Let's hope the production team can keep it up...

Justin Richards

Jonathan Haywood: (Wed, 5th Oct: 7.30pm); My video is set to tape the first episode of Remembrance of the Daleks; other members of my family have been ushered out of the room to save me any potential embarrassment and I wait in trepidation. (7.35pm); Opening credits and music no change, a bad omen? Feelings of unease grow... (7.58pm); Part one of Remembrance has finished. My God! I think I've just seen the first new episode of DOCTOR WHO since 1984; an episode without overt humour, decent acting, a superior interpretation of the Doctor and, dare I say it, suspense?! Not to mention good direction and action...I can hardly believe it! Has JNT finally delivered the goods? Will this letter be premature and episode two make me regret writing it? Or will that be left to The Happiness Patrol? Was Remembrance part one a dream? Will I wake up in a shower to find part two of Time and the Rani on next week!...

Ben Keywood

For the first time (ever?) the fans, the media, the BBC and every carbon-based lifeform appear to be united in their praise of the series: Remembrance of the Daleks has not only been a massive 'throwback' but a massive step forward too - in the right direction. I never believed Sylvester and Sophie could put in such polished performances. All the exaggerated mannerisms from both removed and instead slick, well thought out realistic characters portrayed. Also the Daleks were the best I have ever seen them; hovering and shooting everything in sight - wonderful! and their voices have returned to the harsher, grating monotones of the earlier stories. Surely after this (episode four just has to be a contender for one of the best all-time episodes) it proves that the old style story not only does still work but more importantly that DOCTOR WHO is back with a vengeance!

Douglas Strang

Incredible! That's the word that immediately springs to mind after watching Remembrance of the Daleks. It's hard to believe that this is the same show which brought us Season 23, Time and the Rani and Delta and the Bannermen. An absolute classic from start to finish and one of the best stories I've seen in 14 years of regular viewing. Perhaps DOCTOR WHO has now shaken off its reputation for shoddy, cheap special effects - every one was superbly done. Sylvester is proving he has the potential to become the best Doctor ever and the story itself was superbly written. Maybe if all

JN-T's productions from now on are as excellent as this, perhaps it won't be such a disaster if he stays on...

Maxwell Rowan

After becoming a self-confessed cynic over the last three years I have to admit that Remembrance of the Daleks was tremendous stuff! From the wonderfully evocative pre-titles opener to the sombre funeral scene it was action and suspense all the way. DOCTOR WHO is really back.

Paul Butler

The Daleks wobbled menacingly from cobbled street pavings, they even wobbled standing still - but at least they were menacing and now they can even climb stairs which is probably the greatest technological achievement since the sink plunger (leaving aside the new Rambo Gunner Dalek of course)! And of course there is the Doctor and Ace. It is apparent they are beginning to settle into their respective roles well, though I do wish McCoy would slow down his delivery somewhat. By far his most credible and successful scenes were those where he is in reflective mood. The cafe scene was particularly excellent. Despite some awful lines and a dreadful costume Sophie Aldred gives her character a freshness the series badly needed, especially after Bonnie Langford's thigh-slapping Peter Pan routine.

Richard Fitzgerald

The subtle reference to Quatermass in episode 3 was a joy (though be warned, Ben, Nigel Kneale doesn't like this sort of thing as John Carpenter recently found to his cost). It's a shame that the fascist beliefs of Ratcliffe and his cohorts were presented so obliquely that their racism was not at all obvious thus rendering the attempted parallel with the two warring Dalek factions a bit redundant. Leaving this quibble aside the most welcome aspect of this story was Sylvester McCoy's performance which - at last - was centre stage in the plot and struck exactly the right note. Yes, this was a truly excellent debut story for the 7th Doctor. If only the standard can be maintained...

Antony Gibbons

I have just witnessed the greatest change in programme style in recent years since the opening of Season 18. Episode one of Remembrance of the Daleks had almost everything all of Season 24 lacked; direction, a script, acting, and above all atmosphere. Remembrance was by no means perfect - it is still evident that JN-T was producing. There was change, but not as great a change as between producers. Andrew Morgan was

certainly more competent here than in Time and the Rani showing he could still equal his skills as seen in Knights of God. Sylvester and Sophie put in good performances too, far better than last year, and at last I'm starting to believe in McCoy as the Doctor because for once we had an air of mystery about him as he obviously knew a lot more about what was happening than he let on.

William Silver

Of all the words to describe Remembrance of the Daleks, nostalgic would be the most appropriate and this time we had nostalgia to the Nth degree, from a perfect pre-titles sequence to a whole string of references to past stories; some visual, like Ace reading Susan's old school book on the French Revolution, and some spoken (the Zygon gambit, the Yeti invasion, etc., though with such attention to continuity there is one blatant case of tampering with the show's history. John Peel's forthcoming book states that the conflict engineered by the second Doctor will indeed be "the final end" of the Daleks, something that even Terry Nation now accepts, yet Ben Aaronovitch's rash decision to vapourize Skaro now makes this impossible. I also noticed strong political statements lying beneath the surface, dealing as it did directly with racism and fascism; the 'no coloureds' sign and Ratcliffe realizing that the Daleks are the embodiment of the Nazi ideology that had alienated him form his countrymen.

Paul Clifford

It's been a long time since I've enjoyed a story this much. Andrew Morgan certainly seemed more sure of himself with this story and I'm glad that all those jokes about Daleks climbing stairs can be put to rest! I've even begun to like Ace who I had serious doubts about after Dragonfire, but it's great to have the sort of companion with guts enough to attack Daleks and jump through windows! And I hope Sylvester has finally won over anyone who still had any doubts about him after Season 24...

Paul Millar

Adventures such as Remembrance of the Daleks represent all that is good about DOCTOR WHO. It has been superb. Sylvester McCoy is a joy to watch and if his relationship with Sophie Aldred continues along similar lines, we will perhaps see one of the best Doctor / companion relationships in the show's history. I must say, however, that the scene showing Ace turning the TV on prior to the start of a then new science fiction programme was rather

self-conscious. Also, if that was presumably the first episode of DOCTOR WHO being shown, why was it so light outside?

Andrew Leacy

Aside from being a well-plotted and directed story, the most encouraging thing was the almost total lack of humour throughout combined with a similar absence of over-the-top acting so common last season.

Jeremy Spencer

I'm glad to say the wait for episode one was well worth it. It was brilliant and much more in the DOCTOR WHO tradition, though what Mary Whitehouse will make of the horror content I dread to think. However I felt the quality could have been improved even more with the inclusion of film as opposed to video, particularly on location, and why does the BBC keep putting the show up against Coronation Street when they know they are going to get ratings of only 5-6 million?

Alan Dace

The DOCTOR WHO we know and love has returned at long last! Ben Aaronovitch is certainly the first satisfactory Cartmel writer, providing Sylvester with some of the required dignity absent from Season 24. If the rest of the season lives up to the first story then it looks as though there's life in the old Doc yet!

Christopher Allen

A quantum leap for Sylvester's portrayal of the Doctor! Before there had been doubt, now there is none - he is the Doctor! Sophie Aldred, now thankfully shorn of her ludicrous 'mega-naff' slang, really shone as Ace, a perfect foil for the 7th Doctor. This is the calibre of script that should have resulted from the hiatus and ironically being a JN-T production finally proves how wretched Seasons 22-24 really were. There were flaws, though, like the poor continuity from the last Dalek story and I doubt even Davros could out-run a super-nova...

Peter Dobson

It seems to me the ordinary person on the street will be left wondering what the hell was that about! In the opening few minutes you have a token Dalek appearing from a shed with no explanation as to how it got there. How did the Doctor know they had followed him to Earth in the first place (and before he knew of their existence in The Daleks)? Also how did Davros become Emperor if he was taken prisoner to Skaro in the last Dalek story? As for Ace walking around 1963 London with the clobber and an '80s ghettoblaster, well!! (Cont'd>)

YOUR VIEWS

ONLY TWO EARTHLINGS - ROY SKELTON AND JOHN SCOTT MARTIN - HOLD THE UNIQUE DISTINCTION OF HAVING BEEN CREDITED ON AT LEAST ONE STORY OF EACH OF THE SEVEN DOCTORS. HAVING INTERVIEWED ROY SKELTON WAY BACK IN 'DWB' #12/13, WE FELT IT AN APT TIME - THE 25TH ANNIVERSARY OF 'DOCTOR WHO' AND THE DALEKS - TO CHAT TO JOHN SCOTT MARTIN ABOUT HIS INCREDIBLY

JOHN SCOTT MARTIN

JOHN, HAD IT ALWAYS BEEN YOUR AMBITION TO BE AN ACTOR?

I sort of fell into it in a way. As a child I was always interested in singing and as I became older I got interested in amateur opera and amateur dramatics. I was then in the war for 3½ years and after that the chance of a job came along in panto. They wanted a tenor and somebody who could understudy a part in a show and I went along and hey presto I was in. That panto ran for 12 weeks and of course I couldn't then go back to an ordinary mundane day job so at the age of 18 I travelled down to London (this was in 1950) for a part in a show. I went on a tour with a

DURABLE STINT AS A DALEK OPERATOR AND OTHER ASSORTED NASTIES. LAST MAY - SHORTLY AFTER THE RECORDING OF SYLVESTER McCOY'S 'REMEMBRANCE OF THE DALEKS' - WE TRACKED JOHN DOWN TO HIS COTTAGE IN A REMOTE PART OF ESSEX WHERE HE REMINISCED OVER 25 YEARS OF 'DOCTOR WHO' THROUGH THE EYES OF "THE NUMBER ONE DALEK"...

musical, then a panto the next year and then a tour with Kismet which was a lovely show to do. It was great to see all the big cities and to be working all the time. Kismet came back to London and reopened in the Shaftesbury Theatre but it didn't last very long because it was a very hot summer and so I went into a summer season in Norfolk.

"I WILL DO ANYTHING FROM ALCOHOLICS TO ARCHBISHOPS"

It was about the 1952-53 mark when a lot of TV was suddenly taking place. Commercial TV was growing fast and there was so

Daniel Blythe

Am I growing too cynical or is it really the case that even the better stories nowadays are riddled with flaws? Although Remembrance is immensely enjoyable, it just doesn't stand up to scrutiny and the casual viewer must have been bewildered. Where is the background explanation about Coal Hill School, the junkyard etc. (the Doctor and Ace are in 1963 for no apparent reason); why are the army hanging around in such a casual manner; where are all the civilians; how did the Dalek get into the junkyard; why do the soldiers accept the Doctor's help so readily and even let him steal two anti-tank rockets; why do the Daleks now speak as if they are being throttled; how come the Dalek at the start of

episode 2 takes so long to get up the stairs (and at the end of the episode the Daleks take so long to exterminate Ace)? How dare anyone ridicule the show by putting in that bit on the TV in Mike's house. Who is responsible for this slapdash attitude; who thinks realism doesn't matter as long as we get a few explosions and a few laughs; who should have left the programme 4 years ago...

STAR RATINGS

SCRIPT	****
ORIGINALITY	***
DIRECTION	****
ACTING	****½
SETS	****½
COSTUMES	****½
MONSTERS	****½
SPECIAL EFFECTS	****
MUSIC	****½
OVERALL STORY	****
TOTAL	85%

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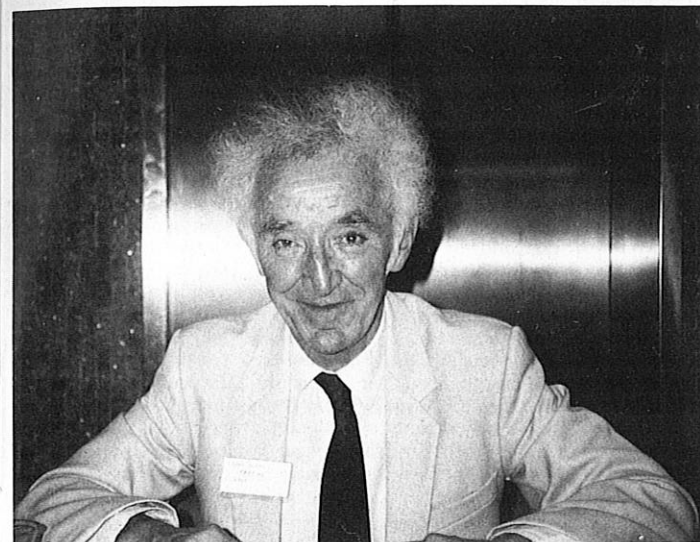
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much live TV - far more than there is now - and a lot of work around. So that got me into the London swing for the next few years and as a jobbing actor I took whatever work came along in films and TV and I've always said I'll do anything from alcoholics to archbishops. I did Ward 10, The Good Life, Softly, Softly... there were so many series. Naturally I met many different directors and eventually Richard Martin - who I was doing a Z Cars for - one day said he was looking for somebody to play a Zarbi in DOCTOR WHO. For some reason one of the original team of monster actors had dropped out and he needed to do it straight away and he asked me if I would to it and I said, "Of course, I'll be anything!". I hadn't actually watched a lot of DOCTOR WHO by then because Saturday afternoon for me was inconvenient.

The first time I met the cast was in the rehearsal room opposite White City tube station. In those days you rehearsed a week and you did it and then you went on to something else. Every night was a first night and every night was a last night. You'd finish the job and wonder what you would be doing the week after if anything. The only regular cast I already knew was Kevin Manser because we had the same agent. You recorded at the rate of an episode a week. Was it hard work?

It was virtually live telly in those days and we had about an hour and a half to record the 25 minutes worth. You met on Monday and started rehearsing and by the following Friday evening you were in the studio. It wasn't really hard work because it was written with that routine in mind, for example in The Web Planet if Kevin or myself was playing a scene and we had to change our costume the script would have a couple of scenes duration long enough for me to get around the back of the set to change. It was almost like live TV in that respect.

That story was a particularly ambitious attempt at a lavish space opera which paid off with impressive ratings. It was ambitious but they'd spent a lot of time - I think they did two or three weeks filming on it for the flying scenes with the butterflies (sic) - and a lot of money on it. The ratings were good but the Zarbies were terrible to handle. I always remember it as standing in a metal locker - the type you get at swimming baths - with your feet through a hole in the bottom and then lifting it up and walking around. They were very heavy and the biggest snag was that the tail and the body had been bolted on to you and you couldn't stand upright because the tail was longer than you were tall, so the only way you could have any rest and stand aloft was to stand on a block (which we called "Zarbi blocks") of wood so your tail could touch the floor. To be able to stand upright for two minutes was bliss! On one occasion I remember nearing the end of recording and thinking, "I have just got to stand upright before my back finally goes!", so as I was on a rostrum I edged near the end of the set and tucked my tail over the edge and stood upright and went right over backwards and landed like a beetle on its back on the floor with my legs in the air! Recording was stopped and people came rushing over shouting "Are you alright!". I calmly replied, "Yes, I am happy, I am comfortable for the first time in six weeks!". They were a difficult thing to do but like all the monsters you had to believe in what you were doing. If you play it with conviction then it makes sense to the other people around you.

Did you find it difficult not being able to use your facial expression to convey reaction?

Oh yes, you were always thinking what could you do with this body in this situation. Could you make it look as if it was alive? Could you tilt its head to make it look as if it was listening? The same thing happened with the Daleks of course.

You tended to sit in them and make the things pulsate and vibrate a bit, almost like a police dog that's told to sit but it's not a stone; it sits and it's still alive and taking in what's going on around it. You are at the mercy of the people making the costumes and how the director shoots it because you might be acting your socks off but if he's not going to be looking at you at the time then it's gone out of the window.

So how did you get the part of a Dalek?

That followed on from the Zarbies. Richard Martin said, "We're now going to do another story and this time it's Daleks". Kevin, Robert (Jewell) and Gerry (Taylor) had done the Daleks before and they told me about operating them and they said, "Come and join us, it will be great fun!", and so we formed a sort of quartet like the Inkspots and we stuck together for ages.

Were you excited at the prospect of playing one of TV's most famous monsters?

Oh yes, I'd seen them and heard people chatting about them and I thought Now I'm going to find out what they are really like! So it was nice to be in on the bandwagon and in on the success of it in a way.

Being the new boy did you find it easy keeping up with them?

Yes. They obviously knew what they were doing and were several steps ahead of me but I suppose for the first couple of days I did the easier stuff. The first thing I did as a Dalek (The Chase) was some filming and then studio. Bob was usually the tough one involved in the long chases. He was a keep fit fanatic and heavier than we were. You weren't choreographed as such and there wasn't a specific way in which we were told to move them but you realised, for example, that even when you were in a background scene you weren't going to sit there looking like a post box. You were going to move the eye stalk or whatever to show it was alive.

"THE CHASE" WAS A BIT OF A ROMP!"

You also played a Mechanoid in 'The Chase' didn't you?

Yes, they were twice as big and we doubled on those and had some extra lads come in to do some of the fight sequences at the end. In fact on a couple of occasions two of us would get into a Mechanoid body because they were rather big and heavy to lumber about. They were about as wide as a rowing boat and we sat inside them and operated them rather like a Dalek. I think they were probably too near in concept to the Daleks who were already established and there wasn't enough room for them to take off in popularity as well.

You were around for the second Amicus movie. Why didn't you play a Dalek in that?

From what I remember they were not offering us the normal actors' filming wages. It's very hard to say what a normal actor's filming wage is. Each actor is an individual and he or his agent will negotiate what he is going to be paid for the job. Gordon Fleming sort of intimated that he thought the Dalek operators weren't as important as the actors and he was going to offer to pay us a lot less, then he'd paid in the first film. We felt we didn't want to be demoted in this way so we told him we weren't going to do it. Bob then managed to negotiate a better rate for himself in return for teaching the new cheap-rate operators brought in by Amicus but that was his business.

Did you think 'The Chase' as a story was a bit far-fetched?

It was pantomime time. It wasn't a very serious one and we even landed on the Marie Celeste at one stage. It was a bit of a romp and there was a lovely scene on the top of the Empire State Building.

Do you remember the one-part 'Mission to the Unknown' which featured a host of weird looking alien ambassadors?

Yes, they were trying to change the tone of one of these strange being's voices with somebody slapping him on the back as he spoke, rather like a massage, to get the rhythm.

Did the prospect of a 12-part epic to follow seem daunting?

I didn't mind. It was a long time but I was pleased to be working because I was recently married with a new house.

But by the time you got to, say, episode 8, weren't you growing tired of the whole thing?

Well, it's funny because you perhaps think that by episode 3 or 4 but by the time you get to 10 you suddenly think, "Good Lord, we're going to finish any episode now!", because when you settle in to a 12-parter it's like doing a 12-week show on the stage and you feel as though it will last forever and the money's rolling in and security's here. Before you know where you are you're past the peak and you're running down the hill thinking, "Oh gosh, only two more wage packets and you're out again!"

Do you have to learn your Dalek's lines word perfect each time in order to respond to them from inside your casing?

Yes. I think that is the only way to do it because you would find that according to the scene Peter Hawkins or Roy Skelton would either wait for your light to go or you would wait for him to start speaking but it would depend on the scene. You heard the voice and you more or less play it as if you were doing it. Even when I meet Roy today I say to him, "How am I?"!

How did the regular cast treat you?

Bill Hartnell was perhaps a bit distant but he was getting on and he wasn't well, particularly towards the end. From Patrick Troughton onwards we were treated very well. I remember at Lime Grove once on a 6 o'clock news programme Jon Pertwee was chatting away about a book of his and they had me hidden around the back and then I trundled on shouting, "Exterminate! Exterminate!", and he said, "That's John Scott Martin in there! I'm sure it is. We'll have a beer afterwards!". Then he took the lid off in view of millions of people and I was exposed for the first time!

Moving on to the Troughton era, you were in his first story.

I only did two with Pat but I did do other shows with him. He was great. I loved the idea of him playing his flute - the serious way he would go about things and yet still you'd think there was a twinkle beneath the Doctor's heavy exterior.

Was there a feeling of uncertainty on the set as to whether a change in lead actor would work?

I wasn't conscious of it but I think by then people had come to realise that with a programme with a canvas as wide as DOCTOR WHO you could take risks - you could paint pictures in various colours and you could change Doctor.

For the first two episodes there was only one Dalek?

I think Gerald Taylor played that. The rest of us were just commissioned for four episodes.

"I DIDN'T THINK PAT WOULD STAY AS LONG AS HE DID"

Did Patrick Troughton seem at all nervous?

No. I wouldn't say it was dead easy for Patrick but he'd done plenty of drama, Shakespeare and films - you couldn't surprise him with anything! I didn't honestly think he was going to stay as long as he did because of all the work he had done and I thought he was bound to want to toddle off and do something else.

Did you watch the episodes you were in as they were televised?

Usually, yes, just to sort of keep up with the tale because we would still be recording the same story as the early episodes went on the air. We used to record them on Friday and they used to go out a fortnight after on Saturday.

'The Evil of the Daleks' happened just a few months later because they were being made full use of before Terry Nation withdrew rights while he attempted unsuccessfully sell them to the States. Although that story ended with the supposed destruction of the Dalek race I never for one moment thought it was the end because you knew that in time and space you could go backwards and forwards. Even if all the Daleks were destroyed now you could pick up a story next year which happened before this time.

The story is often referred to as the finest ever. Did you sense it was particularly special at the time?

No. When the word "action" is said you do your job.

Do you think the black and white medium worked well for DOCTOR WHO?

We seemed to be the poor relation in the black and white days. We knew colour was coming but I think we got used to black and white. There was a certain excitement though.

After 'The Evil of the Daleks' you had a break of four years before returning in 'Colony in Space' as the IMC robot.

I think it was a case of 'we've got a cumbersome looking monster - let's get one of the Dalek boys in to do it'. I'd mainly just played a Dalek up to then but then I got on to the roll-call as a regular monster so I must have done the job reasonably well. They don't have a lot of time in rehearsal and they have to get on with it so if they know you can do it they would sooner

use the same person.

You were credited as the Gold Dalek in 'Day of the Daleks'.

That was an attempt to make it look good in colour.

By this time most of the old Dalek guard had gone their own ways?

Yes, I was the lead Dalek by then. Cy Town came in. He actually came in on Blue Peter because they needed two Daleks for some publicity thing and Cy happened to be working for the same agent as myself and she phoned Cy and asked him if he would mind operating a Dalek on Blue Peter. So Cy came down to the studio half an hour before we had to do it and I showed him what to do and hey presto he's stayed ever since! Tony Starr came straight in on 'Planet of the Daleks' as the Dalek Supreme which might sound like jumping rank but he didn't really have as much to do as the rest of us.

Murphy Grumbar (a.k.a. Peter Murphy) - one of the original operators - returned during the Pertwee era.

Yes, Peter had disappeared for a while and popped up from nowhere in his little red motor. It's always nice to see your old mates again. We always used to let each other know if there was one coming up and we'd say, "Make sure you're available". I only lost one ('Destiny of the Daleks') because I couldn't go away for the filming.

"I WASN'T ALLOWED TO DO 'DESTINY OF THE DALEKS'"

Many people might argue that you weren't unfortunate to miss it but were you sad to miss your first Dalek story in 14 years?

Yes, I wanted to do it but I was in Oliver in the West End at the time and the management made it a condition of the contract that I wouldn't go out of London and I think they were going away to film in Devon or somewhere. I could have done the studio work.

So you didn't play a Dalek ('Genesis' to 'Resurrection') for 9 years? Nine years? It seemed like nine weeks!

The Daleks were mainly painted grey for their colour stories. What did you think of the change of livery?

Nothing. I just get on and do it no matter what colour they paint them!

Peter Messaline and Oliver Gilbert came in to do the Dalek voices for this story and not surprisingly haven't been back since.

I don't know why they were booked. Perhaps Peter and Roy weren't available or maybe they wanted to give youngsters the chance. I don't think their voices worked particularly well. I think we had been so used to the perfection of Peter and Roy's voices that anyone coming in was going to be fighting a losing battle.

"THE TINIEST TWIG CAN CAUSE CHAOS TO A DALEK!"

For this story it was evident there were only three working casings left from the '60s and the director was trying to use different angles to create the impression of masses of Daleks.

The thing I remember most was trying to push my Dalek over that damn lawn and being blown up here, there and everywhere! In the end I think we had to put boards down because it was terribly hard moving over that sort of terrain. Even on the magic of a studio floor the tiniest twig can cause chaos!

In the same season Christopher Barry called you up to play a Mutt.

London was suffering with blackouts and power strikes at the time and we went down Chiselmurst Caves using our own lights and generators but when they stopped we had to rely on the local

supply. We were all down there on several occasions when all the lights suddenly went out.

Do you have any fond memories of 'The Mutants'?

I can remember being blown to smithereens, but then I was always being blown up. It's a wonder I've lived as long as I have! The costume was a sort of odd relation to the Zarbi in a way in that it was a fibre-glass insect-like creature. I can remember having it on with explosions wired to me and people saying: "It's all right, John, when the bang goes you throw yourself backwards." This is all very well but you're never quite sure until it happens whether he's made a terrible mistake and put three teaspoonfuls of explosives in instead of two!

By this time Jon Pertwee and Katy Manning were really in full swing and sparking off each other. What did you think of their unique partnership?

They were great together. Jon was very much the extrovert at all times. Even when he was performing to performers he was always on top of his trade and always very quick and willing to give credit to the rest of the crew on the show which was nice, but he was the star of the show.

"WE ALWAYS SEEMED TO BE FILMING IN SANDPITS"

In 'Frontier in Space' you didn't actually appear till the last episode where it was unveiled that the Daleks were behind the Master's plot to take over the Universe.

Yet again! And yet another quarry!! We always seemed to be in sandpits or quarries miles from anywhere. Roger Delgado was a very nice bloke. A very serious, straight actor and a very talented man. We were all so sorry to lose him not long after. He was one of those actors that because he was so well known you felt you knew him even though you'd never met.

That story led to 'Planet of the Daleks' which seemed to be a reworking of the first Dalek story.

That was very much a special effects story. You had to wait for hours and hours while the special effects people were creating the footprints in the sand.

In 'Death to the Daleks' didn't they have to lay down special tracks to enable you to glide easily across the quarry?

That's right. On location you could never move quickly and you could never get terror into a chase scene because you just couldn't pursue quickly enough. So this time they put the Daleks on the sort of track that cameras are mounted on for speed and they put wheels on the Daleks to fit the track. This was all very grand except that this made the Daleks higher and meant that we could hardly touch the ground with our feet to move them so you more or less had to tuck your feet up and get someone to push you to get you going and hope to God you stayed on the right lines. Well, I got a particularly hard push and went careering down the track and toppled off the end and crashed off. Murphy Grumbar did a lovely little speed run down a hill and suddenly a little voice from within his Dalek went "Ooooooooooh!" and he too shot off the end to everyone's amusement.

In between these two Dalek stories you actually played a flesh and blood human being in 'The Green Death' as a miner who met a rather grisly end.

It was nice to be a character for once although it was a shame I died after the first episode. I was a bit spoilt on DOCTOR WHO because I was used to being in all six episodes. The make-up was very good to get the green death effect. They fitted me with a green latex face mask and when a certain light shone on it, it pulsed. I was known as 'Jones the maggot' whenever they wanted me in rehearsal!

Do you think it was a good idea to try and get social messages across in the storylines of that time?

I don't know. There was quite a lot at that time of drama and documentary stuff pushing messages across and dramatizing subjects. I think it's difficult to become a social vehicle because if people get used to it they might start looking for something that isn't there.

How did you feel U.N.I.T. fitted in to the DOCTOR WHO formula? It was a crazy situation, really: any army unit with one Brigadier and one Sergeant must have been laughable to any old soldier! But it worked well nonetheless as a foil for the Doctor and a link with Government.

As a guard you were one of the first people seen in the Tom Baker era. How did he appear to be coming to terms with his new role?

It was a big change. We were so used to Jon Pertwee for such a long time that we didn't know if he'd work but there again I suppose we're all frightened of change. They also began pushing the stories towards an older audience.

'Genesis of the Daleks' was certainly very adult-orientated.

I remember the first entrance I did when Davros was introducing the first Dalek to a group of scientists. Everything was going wrong: the doors wouldn't open, the ramp wouldn't work, the Dalek was supposed to come down and land in a certain position and we couldn't get it right and we were hitting tables and things were wobbling all over the place. We broke for a coffee break before trying again and during the break I got one of the lads in wardrobe to get me a huge feather boa which he wrapped around my Dalek casing and one of the lads from sound got me a Shirley Bassey recording of Big Spender. So when we next did the scene Davros said: "Gentlemen, I present to you...the DALEK!" and the door slid open and I glided through with the music going "The minute you walked in the joint..." I thought they were going to kill me!!

"THERE WERE HOURS OF TIME WASTED GETTING K9 TO WORK"

After briefly returning as a Mutt in 'The Brain of Morbius' - again only to be killed off in the first episode - you next appeared in Graham Williams' first recorded story as the Nucleus.

That was hell! Again it was fibre-glass and I was kneeling down for a lot of the time. It was like a giant prawn cocktail gone mad! I went to a model-maker's studio somewhere in Highgate and was plastered with sticky tape which was glued to me and then cut off to make a body cast so that when I put it back on it fitted me like a second skin and when I breathed it breathed - not like the Zarbis where you knew there was a bloke inside. John Leeson did my voice as well as K9's because I couldn't speak in that costume. It was so hot to wear and it had a gorgeous huge articulated tail which I don't think was ever seen on screen which was a shame.

What did you think of K9?

He was very difficult to do. Two chaps were controlling him and there were hours and hours of wasted time trying to get the thing to work. It made a lot of noise and it might have worked on film where you could have synched the voices afterwards so that you didn't hear his motor coming along.

There was a massive six-year gap until your return in 'The Five Doctors', appropriately the anniversary story. How did that arise?

The usual procedure for booking me would be for the production office to phone my agent and say: "Is John available for a certain date?" If I was then the production office - the secretary or the production associate - would send me the contract and the script. It must have been nice to still be remembered after that time?

Yes, and the anniversary one was very pleasant to do because my old friends came back in again. How the devil we ever got it made I don't know because we wasted so much time reminiscing about the old days. Everything we did we were saying: "Oh yes, remember when we did so and so in the '60s," or whenever!

How did you think the actual production came off?

I think it worked as an end of season panto sort of thing. It was a jolly jape. It was interesting because I'd just missed working with Carole Ann Ford originally and here we were together, and Richard Hurndall was very good.

Could you give us your version of the famous outtake sequence that won you the Golden Egg Award?

It was the old, old story of Daleks rushing down corridors and trying to make it look exciting and how we could use the same corridor again and again but making it look like a different one each time. Well, actors forget that Daleks can't move as quickly as them and Richard and Carole belted off down these corridors and eventually they were behind me because they'd ran too fast and were coming around again. Also Daleks can't turn sharp corners quickly - like when you're driving a car you're restricted to your angles. So Roy, knowing this was an out-take anyway and that it wouldn't work, started acting the fool with the voice and as you know we won the Golden Egg Award on The Late Late Breakfast Show.

Only a few months later you were back for another Peter Davison story, 'Resurrection of the Daleks', and by this time the Dalek casings - some of which dated from the '60s - looked very battered and worn out.

If you'd been blown up for twenty years you'd look battered and chipped and worn out! Sure, if they look worn and battered it doesn't show them to be invincible but there again it's what they're willing to spend money on nowadays and where the budget's spread. What do you think of the '80s Dalek voices of Brian Miller and Royce Mills?

I already knew Royce from a West End show and I think he works fine and knows what he's doing. As Lis Sladen's husband Brian Miller knows the traditions of the Daleks and how they sounded, but I think most actors could take over that role quite easily. Have you found playing a Dalek for so long has pigeon-holed you as that type of an actor?

No, because for donkey's years it meant I met different directors for six weeks and sometimes went on to do other things with them so it has in fact helped me. DOCTOR WHO has led on to lots of other work because you get to know people all the time.

"THE WHOLE SHOW WAS SOMEHOW DIFFERENT WITH DAVISON"

Peter Davison was certainly a far cry from William Hartnell's Doctor. Do you think having such a young Doctor was a wise idea? It was a different programme by then! Perhaps he was a bit too young for someone with such an old - or certainly very experienced - mind, who's done so much and seen so much. It was an iffy choice but the whole show was somehow different with Davison. It wasn't the old DOCTOR WHO.

Do you enjoy working on it today as much as in the '60s and '70s? It's possibly a bit more technical now and you don't quite get the company 'feeling' because it's done out of order whereas in the old days you virtually did it live. You rehearsed it and you all went in and did the show from half past seven till nine o'clock or half eight till ten o'clock! Nowadays, for example Remembrance of the Daleks, after the rehearsals some of the artists I never saw again because they were called in to the studio on different days to me. It's almost become like filming in a way.

Is there a lot of respect for the Dalek boys now that they are such a long-running and established act?

I think perhaps people think: "Ooh, how strange! God, have you really done it for all those years?" (Ha, ha, ha!)

'Revelation of the Daleks' was directed by a Douglas Camfield protégé, Graham Harper. What was it like working with him?



Left: The '60s Dalek team of Gerald Taylor, John Scott Martin, Robert Jewell, Kevin Manser and Peter Hawkins

Right: Blue Peter is just one of the many shows in which John was called upon to put in a special appearance

Opposite page: 'The Chase', John's first Dalek assignment (the photo on the previous page documents his most recent appearance) (John Scott Martin photo on previous page by Sheldon Collins, Interviewed transcribed by Paul Wood)



Graham was great, I'd worked with him when he was an AFM. Graham ran round on the ceiling, let alone the floor! He had such boundless energy for a young fellow and was great fun to work with.

"I DIDN'T THINK THEY'D BRING THE DALEKS BACK..."

Presumably out of a clear blue sky you were contacted to appear in the recent Sylvester McCoy Dalek story?

We have a long-running gag in our family in that my wife and I can never go away on holiday together. For example last year she had booked a holiday for us to go to France and out of a clear blue sky I got Fiddler on the Roof for four months. That put paid to the holiday so she went away with two of her friends instead. This year those same friends wanted us to go to France again and I warned them that although I'd like to go, if any work came my I'd have to take it, so they suggested we book a holiday in Scotland instead which we did. The day after we'd booked and paid I got a call from my agent for DOCTOR WHO. It was really out of the blue and as a freelance actor you're always at the mercy of the telephone. So the three of them drove off into the sunset and left me to do DOCTOR WHO, which was a surprise in itself to me because I honestly didn't think they'd bring the Daleks back again. I thought they'd sort of outstayed their life, but I was pleased nonetheless.

Don't you have an interesting anecdote to recount about Sophie Aldred's casting of Ace?

Yes. Sophie was understudying one of the principle daughters and playing one of the other daughters in Fiddler on the Roof in Manchester in which I was playing a Rabbi. A lovely lass and a smashing artist to work with. One day she asked me: "You've done a lot of DOCTOR WHOs John haven't you? I'm going to London to be interviewed for a part in DOCTOR WHO. What shall I say?" I said: "Well, be yourself, sell yourself, you've got the talent, away you go." So down she went to London and came back the following day and she said: "I don't think it was much good. You should have paid the fare because all we (JN-T and her) talked about was you and the Daleks!" A couple of weeks later she told me they wanted to see her again but couldn't think why, and I suggested that perhaps it was a storyline linking over with two directors and that they both wanted to see her and so she went back to London and we travelled back up to Manchester that day together as I'd been home for a weekend. She said: "They asked me all sorts of things but I don't know. They'll let me know." I think that was Monday and on the Wednesday we were doing a matinee and she was on the telephone near the stage door. All of a sudden she leapt out of the telephone box yelling "Pencil! Pencil! Pencil! Somebody quick!" Then she ran up to me and threw her arms around me and gasped: "John! John! John! I've got it! DOCTOR WHO!" I said: "Oh smashing. How many weeks?", thinking she was going to say four or six, and then she said something like three with an option of next year! She was absolutely over the moon. I immediately presented her with a Dalek postcard on which I'd already written "Welcome to the family...You will now never be exterminated!", because companions seem to be immune to Dalek gunfire!

That night on stage, in the sewing machine scene wherein anyone who passed me used to say "Mazeltov, Rabbi", she passed me this time and gave me such a smile: "Mazeltov, Rabbi, Mazeltov!" It was lovely, and I must say the whole company was so pleased that a young lass who was loved by everyone had clicked such a lovely job. In 'Remembrance of the Daleks' you were teamed up again with Cy Town and Tony Starr - Dalek operators since the Pertwee era - and new boy Hugh Spight. How did he fit in?

Fine. He jumped in well and truly because being quite a fitness fanatic he handled the more arduous Dalek roles including the Black Dalek. He'd done puppet and model work before so he's quite used to working out of sight of people.

It must have been slightly confusing alternating casings between the two Dalek factions? How do you think the new Daleks look?

They're fine. We were literally jumping from one set and fighting with ourselves in another. It was chaotic! As there were at least ten Daleks altogether we had about four extra lads for a couple of days on the filming who usually do walk on work like soldiers and guards for example. We just pushed them in and showed them what to do. Cy was the special weapons (Gunner) Dalek. It was like a Sherman tank - the biggest, heaviest thing you've ever seen in your life!

"THE DALEKS AREN'T AS INVINCIBLE TODAY AS WE WERE"

With Davros back, albeit briefly as the Emperor Dalek, do you feel he has had his day by now and that it would be nice to see an all-Dalek story again?

No, I think Davros is a splendidly evil character. However, I will say that I don't think the Daleks are as invincible today as we were. In the old days the Dalek would come round the corner and WALLOP! He exterminated you, there was no question. Now we seem to doubt and argue and talk amongst each other and people get the better of us and outwit us which they never used to do. Then the only time you could get away from a Dalek was if you popped round a corner quicker than he did.

Nowadays more tend to blow up and spurt green slime everywhere... Oh yes, I mean more of us get zapped nowadays than we ever did. It's a shame, you see; we were invincible at one time but we're not anymore.

What was Sylvester like to work with?

Although I hadn't met him I had done a Vision On years ago where we went down to Dulwich College and did a Dalek ballet to music on the forecourt, four of us. Sylvester said he was in that episode but we never met because we did ours on film and he did his in the studio. I think the kids will like him because he's zany and a bit clownish but he gets the better of authority. He cocks a snoot at anyone who's trying to tell him off and yet he is a character who's got the brains to do it.

Do you think, as many do, that he is in the 'old school' of Doctors after the disappointing Davison and Colin Baker eras?

I feel that the Doctor, as a Time Lord, ought to be all knowledgeable and all powerful, whatever skin he happens to be in. There's no reason why the Doctor couldn't come back as either a young boy or even an old woman yet still be the brains of the Doctor. Remember, the power of the show is greater than any one individual actor.

Tell us a bit about the extensive location filming?

We frightened half of London! It wouldn't have mattered if we'd done it in a sand dune in Ryegate obviously but here we were at Waterloo Bridge where everytime we had a big explosion fire engines kept turning up which, in hindsight, was a bit hilarious! In all the story was about half studio, half location. I think we rehearsed a week and did two weeks' filming, then we rehearsed another week and did the studio, which means there's a lot of action in it.

Which era of the programme have you particularly enjoyed?

I suppose the long-running earlier ones because it is nice to become part of a company for, say, twelve weeks. And in those days we used to meet so often doing two or three a year that you knew everybody including the wardrobe and stage staff. I remember one glorious occasion when three Daleks were to chase Jon Pertwee and Katy Manning through a jungle where they were supposed to get into the TARDIS and escape at the last moment ('Planet of the Daleks'). The make-up supervisor came to the Daleks just before the last run and said: "Will you sort your make-up out." Well, of course the Daleks obviously don't need make-up or wardrobe unbeknown to the supervisor and suddenly we had all this make-up at our disposal. We got her to turn us into three Dolly Parton-type characters with blonde hairdos, rosebud lips, long eye-lashes and little red cheeks and we looked great! We even each had a little handbag and we crept round the back of the set and got in our machines without the tops on and suddenly Jon and Katy shouted: "Look! The Daleks!", and the three of us came hurtling around a corner to chase them. Roy and I think Michael Wisher were doing the voices and they immediately adopted camp voices and grated: "Purs-s-sue! Purs-s-sue! Purs-s-sue!" which flattened Jon Pertwee it was so funny. But we had to spend the rest of the night dressed like that even when we finally recorded it!

You often used to rehearse without your tops on didn't you?

Oh yes, really because you couldn't do an hour and a half of rehearsal with the top on. Also without the top on you could see your markings on the floor of where you were supposed to be.

"THE ONLY FAVOURITE DOCTOR IS A DEAD DOCTOR!"

Having worked with all seven Doctors are you prepared to put your neck on the line and tell us who is was your favourite?

I think I'll reply the same as I did to a young gentleman from Radio Orwell who interviewed me live and asked me the same question to finish the interview. Donning a Dalek voice I replied: "Doctor? There is no favourite Doctor. The only favourite Doctor is an exterminated Doctor!"

The programme obviously has a very special place in your affections. If you could relive a particular moment which would it be?

What a question! I suppose falling over as a Zarbi on my back and finishing up with my legs in the air; the Nucleus of the swarm when they finally confirmed the studio was being filled with fragments of fibreglass from my costume and everyone panicked and they closed the studio and issued masks to everyone and I'm in this costume and wondering "What the hell am I doing? They've all got masks and I'm in the damn thing!"; I remember Kevin Manser and myself hurtling down a corridor (The Power of the Daleks) and hitting each other which was supposed to result in lots of smoke and little firework explosions going on all around. They gave us each a mask with a rubber tube which came out of the bottom of the Dalek so that we could breathe and to stop us from coughing and spluttering. In theory that was smashing but in practice it didn't work because all the smoke went up the tube and you were just inhaling pure smoke instead of mucky smoke. So we hurtled down this corridor and crashed into each other with these explosions going on which were far too big and the studio fireman rushed in and got Kevin and myself out and a stray spark had melted the back of his nylon shirt. We were dragged out, it was utter chaos going on, and the director Christopher Barry then calmly said when we'd recovered: "Right, we'll do it again. Take two!" But there's just so many memories from DOCTOR WHO. I suppose the biggest joy is that after 25 years you now hear the word 'Dalek' as part of the English language.

Are you surprised it's gone on for so long? What do you think is its magic?

Yes, I am surprised and I don't know what the magic is. If I did then I suppose I'd be writing it and making a fortune!

If you were offered the role of the Doctor would you take it?

Of course I would! Wouldn't any actor? Providing you don't kill me off in the first episode!

JOHN SCOTT MARTIN, THANK YOU VERY MUCH

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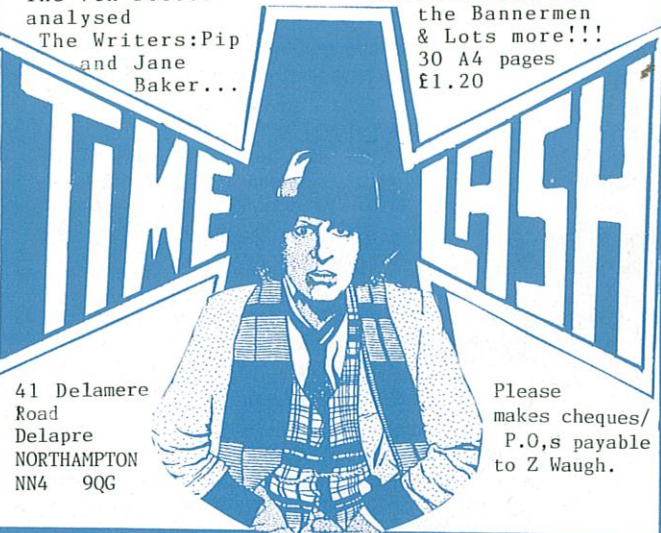
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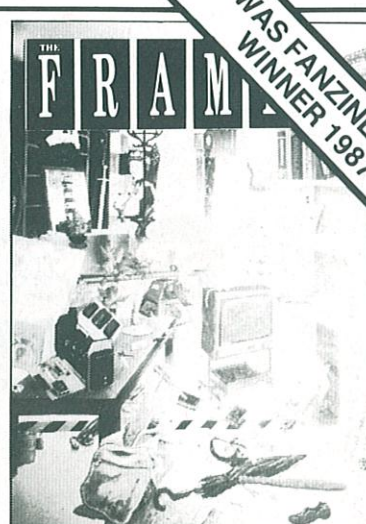
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